

THE METROPOLITAN MUSEUM OF ART



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PRICED

ADAMS-QUINCY HEIRLOOMS

From the Heritage of

MARY ADAMS QUINCY [1846-1929]

Granddaughter of President John Quincy Adams

Belonging to

Mrs Dorothy Quincy Nourse Pope and

Mrs Margaret D. Nourse

Boston and Dedham, Mass.

SOLD BY THEIR ORDER



Public Auction Sale

January 12 at 2 p. m.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

1946

SALE NUMBER 724

FREE PUBLIC EXHIBITION

*From Saturday, January 5, to Time of Sale
Weekdays from 9:30 to 5 • Closed Sunday*

PUBLIC AUCTION SALE

*Saturday Afternoon, January 12
at 2 p.m.*

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

PLAZA 3-7573

• • •

Sales Conducted by HIRAM H. PARKE
HARRY E. RUSSELL, JR • LOUIS J. MARION
and A. N. BADE

1946

ADAMS-QUINCY HEIRLOOMS

Including

THE CELEBRATED 'TUTOR FLYNT' CUP AND
OTHER EARLY AMERICAN AND GEORGIAN SILVER
EARLY AMERICAN PORTRAITS BY GILBERT STUART
AND OTHERS

MINIATURES · FURNITURE
OBJECTS OF ART · LACES · AUTOGRAPHS

From the Heritage of

MARY ADAMS QUINCY [1846-1929]

Granddaughter of President John Quincy Adams

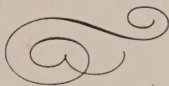
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PREFATORY NOTE

The Adams-Quincy heirlooms contained in the present catalogue have for the most part descended in the direct line of the second of these interrelated families through the heirs of Judge Edmund Quincy (1681-1738), the general line of inheritance being set forth in the appended genealogical table, which carries the ownership down to the present consignors, Dorothy Quincy Nourse (Mrs Henry V. Pope), and Mrs Frederick Russell Nourse, Jr. The catalogue comprises furniture, silver, and decorative objects of the eighteenth and nineteenth centuries, which have entered the Quincy family at various stages in the succession up to the time of the last important source, Mrs Mary Adams Quincy (1846-1929); and it has been deemed unnecessary to repeat the successive ownerships under individual items, except in the case of the paintings and of the two historic pieces of family silver, and of a few items which show certain divergences from the general line of inheritance.

GENEALOGY OF THE QUINCY FAMILY

EDMUND QUINCY=Judith Pares
Born 1602. Died 1635
at Mt. Wollaston, Mass.
Emigrated to America 1633

Col. EDMUND QUINCY=Elizabeth Gookin
Born Mar. 15, 1627/8
Died Jan. 7, 1697

Daniel Quincy=Anna Shepard
Born Feb. 2, 1651
Died Aug. 10, 1690

Judge EDMUND QUINCY=Dorothy Flint
Born Oct. 4, 1681
Died Jan. 23, 1738

Mary Quincy=Rev. Daniel Baker
Born 1684
Died Mar. 29, 1716

Edmund Quincy=Elizabeth Kendall
Born June 13, 1703
Died July 1, 1788

Elizabeth Quincy=John Wendall
Born Oct. 17, 1706
Died Before 1751

Col. JOSIAH QUINCY=Hannah Sturgis
Born Apr. 1, 1710
Died Mar. 3, 1784
He mar. 2d Elizabeth Waldron
He mar. 3d Ann Marsh

Dorothy Quincy=Edward Jackson
Born Jan. 4, 1709
Died Boston, 1762

JOSIAH QUINCY=Abigail Phillips, sister of Sarah Dowse (Mrs. Edwina Dowse)
Born Feb. 23, 1744
Died Apr. 20, 1775
H. C. 1763
"The Patriot"

(line of John Adams
& John Quincy Adams)

JOSIAH QUINCY=Eliza Susan Morton
Born Feb. 4, 1772
Died H. C. 1799, 45
Mayor of Boston 1823-28
H. C. 1790
Died July 1, 1864

EDMUND QUINCY=Lucilla Parker
Born Feb. 1, 1808
Died May 17, 1877
H. C. 1829

Josiah Quincy=Mary Jane Miller
Born Jan. 17, 1802
Mayor of Boston 1846-48
H. C. 1824
Died Nov. 2, 1882

Mary Adams=Dr. HENRY PARKER QUINCY
Born Oct. 28, 1838
Granddaughter of Pres. John Quincy Adams
Died Mar. 11, 1899
H. C. 1862

DOROTHY QUINCY=Frederick Russell Nourse
Mar. Feb. 7, 1906

DOROTHY QUINCY NOURSE=Henry V. Pope

Frederick Russell Nourse, Jr.=Margaret Dunn

The Parke-Bernet Galleries

Will Execute Your Bids

{ MAIL • TELEPHONE OR TELEGRAPH }

If You Are Unable to Attend
the Sale in Person

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obtained for one dollar for each
session of the sale plus
the cost of the
catalogue

PRINTED IN THE U. S. A.

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The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.
2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.
3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.
4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.
5. Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion if in his judgment such bid would be likely to affect the sale injuriously.
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14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

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HARRY E. RUSSELL, JR. • LOUIS J. MARION
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PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

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EDWARD W. KEYES • *Secretary and Treasurer*

AFTERNOON SESSION

Saturday, January 12, 1946, at 2 p.m.

CATALOGUE NUMBERS 1 TO 76 INCLUSIVE

EARLY AMERICAN MANUSCRIPTS

4, 56
1. AMERICAN AUTOGRAPHS. 7 A.L.s. by William L. Garrison ✧ 6 A.L.s. by C. F. Adams ✧ 2 A.L.s. by Charles Sumner ✧ and others. Together about 25 pieces, various sizes. The majority of the present letters were formerly bound in an album, with a stub remaining on the inner margin.

2. EMERSON, RALPH W. AUTOGRAPH MANUSCRIPT of "*From the Persian of Nisami Word & Deed. By Ralph Waldo Emerson*". Written on 1 p., small 4to, consisting of 21 lines, about 125 words.

A FINE MANUSCRIPT. The above translation first appeared in *The Liberty Bell*, Boston, 1851. The first three lines read:

"Whilst roses bloomed along the plain,
The nightingale to the falcon said,
'Why of all birds must thou be dumb?'"

6
3. EMERSON, RALPH WALDO. 3 A.L.s. "*R. W. Emerson*", 6¼ pp. in all, about 280 words. Concord, July 6, 1846, Sept. 16, 1850, and [Nov. 28, 1864]. To various correspondents. Three friendly letters.

From the Persian of Hafiz.

The Phoenix. ||

My bosom's phoenix has assured
His nest in the sky-vault's cope,
In the body's case immersed
He is weary of life's hope.

Round around this heap of ashes
Now flies the bird again,
But in that odorous niche of heaven
Nestles the bird again.

Once flies he upward, he will perch
On Tubas' golden bough;
His home is on that fruited arch
Which cools the blast below.

Yonder this world of ours
His wings my phoenix spread,
How gracious falls on land & sea
The foul-refreshing shade!

|| The soul. * The tree of life.

[NUMBER 4]

4. EMERSON, RALPH WALDO. AUTOGRAPH MANUSCRIPT of "From the Persian of Hafiz. The Phoenix", unsigned. Written on 3¼ pp., small 4to, consisting of 13 stanzas, each 4 lines, about 300 words.

A VERY DESIRABLE EMERSON MANUSCRIPT. The first stanza reads as follows:

"My bosom's phoenix assured
His nest in the sky-vault's cope,
In the body's case immersed
He is weary of life's hope."

This manuscript was formerly bound in an album, and the stub is pasted down on the inner margin of one of the sheets.

[See illustration]

5. HOLMES, OLIVER W. 2 A.L.s. "O. W. Holmes", 2 pp., 12mo, about 90 words. Boston, Nov. 8, 1860, and Aug. 14, 1862. To unnamed correspondents. In one of the letters, Holmes refers to Thomas B. Aldrich's work *Père Antoine's Date Palm*.

6. HOTELS, MENUS, etc. A collection of a hundred or more hotel labels, monograms, a few menus, and others of a kindred nature. The collection is mainly pasted down in a small 4to volume, half leather; binding poor.

7. LOWELL, JAMES R. 9 A.L.s. (initials), 19 pp., 12mo. Elmwood and Cambridge, June 12, 1848 to Sept. 15, 1869. To Edmund Quincy.

AN INTERESTING SERIES OF LETTERS. The letter dated June 12, 1848 is partly devoted to Zachary Taylor's nomination for President of the United States: ". . . *Is not Taylor's nomination disgusting? If the young Whigs . . . have any backbone there is a chance now for breaking up both the old parties . . .*"

In the letter dated Feb. 25, 1868, Lowell refers to Charles Dickens: "*Boz is coming on Wednesday Eve, the 26th of this month . . .*"

These letters were formerly bound in an album, and the stub remains on the inner margin of each.

8. LOWELL, JAMES R. 9 A.L.s. (initials), 32 pp., 8vo to 16mo. V.p., April 19, 1854 to Oct. 19, 1858. All to Edmund Quincy.

A FINE SERIES OF LETTERS, mainly on literary matters. In one of the letters, Lowell writes: ". . . *don't I wish that I were just getting out my first book—or my last? On the contrary I am making another article for Graham, & he wants another after that. I am as dull as a dancing bear & don't believe my article will be good for anything . . .*" These letters were formerly bound in an album, and the stub remains on the inner margin of each letter.

9. LOWELL, JAMES R. 4 A.L.s. "J. R. Lowell", 7 pp., 12mo. Elmwood. [Dec. 1866] to June 5, 1877. To Edmund and Miss Quincy. Friendly letters. Three of these letters were formerly bound in an album, and the stub remains on the inner margin of each.

10. LOWELL, JAMES R. 5 A.L.s. (initials), and 2 A.L. (one probably incomplete), 24 pp., small 4to and 12mo. Elmwood, March 15, 1853 to Nov. 1, 1867. Apparently all to Edmund Quincy. One of the letters is written in Italian.

A NICE SERIES OF LETTERS. In the undated letter, Lowell writes: "*After hanging over one like a nightmare, telling me to run & at the same time tying my legs, you have at last driven me to this. I stirred up the spirit with every pole I could think of, but it would not move. This morning grace was given me, for I had not a moral poem 'on hand', to write the enclosed love me, love my verses . . .*" These letters were formerly bound in an album, and the stub remains on the inner margin of each.

11. SPEECHES (J. Quincy), Boston, 1874 ✧ Wensley (E. Quincy), Boston, 1885 ✧ The Castle of Indolence (Thompson) [*sic*], London, 1748 ✧ and others. Together 10 vols., various sizes, cloth, full calf, etc.

The last work listed contains the bookplate of Benjamin Greene, by Nathaniel Hurd, early American engraver.

12. WILLIS, NATHANIEL P. 13 A.L.s. "N. P. Willis", 33 pp., 12mo. V.p., Nov. 5, 1856 to Jan. 12, 1863. To Edmund Quincy.

A series of literary and other letters. These letters were formerly bound in an album, and the stub remains on the inner margin of each.

13. MISCELLANEOUS AUTOGRAPHS. A collection of about 130 pieces of autographical material, etc. Various sizes.

Includes a portion of a document, signed by John Hancock, A.N.s. by W. T. Sherman, A.L.s. by W. W. Story, H. E. Pierrepont, W. M. Tilghman, Charles G. Leland, and others. The majority of the above pieces were formerly bound in an album; the stub remains on the inner margin of each.

EARLY AMERICAN MINIATURES

14. PORTRAIT OF A LADY OF THE QUINCY FAMILY

Alvan Clark, American: 1804-1887

Bust-length figure to half right, wearing a full-sleeved aubergine gown with lace collar, the beautiful features surmounted by the dark hair dressed high in clusters of curls; before a shaded olive background. Framed. Height 3 inches

15. LUCILLA PARKER, AGED THREE YEARS *American School, dated 1813*

A charming little girl depicted at three-quarter length before a shaded pearly background, her brown hair brushed back and curled, wearing formal white dress and holding a nosegay. Framed. Oval: Height 3¼ inches

Lucilla Parker (1810-1860), daughter of Daniel P. Parker; married in 1833 Edmund Quincy (1808-1877), the Abolitionist. The present miniature was painted in 1813 when she was three years old.

16. ABIGAIL ADAMS SMITH

American School (?), circa 1795

At bust length to half right, a fillet of pearls about her wavy powdered hair, and wearing a sky blue dress with white fichu; on glass, in bronze doré frame.

Oval: height 5 inches

Abigail Adams Smith (1765-1813), daughter of John Adams, second President of the United States 1797-1801.



[NUMBERS 17 AND 18]

17. PORTRAIT SAID TO BE OF PRESIDENT JOHN QUINCY ADAMS AS A
YOUNG MAN *Anson Dickinson, American: 1780-1847*

At bust length to half right before a roseate background, his auburn hair parted at centre and waving softly at the temples; wearing high wing collar and white cravat fastened with a pear-shaped stickpin, and dark blue coat with rolled black collar. Signed and dated 1827. Framed. *Height 3 inches*

Note: John Quincy Adams (1767-1848), at the time this miniature was painted, was of course a man of sixty; but tradition in the Quincy family is unanimous that the portrait is of him, the necessary assumption being that it was limned from an earlier portrait for reasons of sentiment.

[See illustration¹

18. MRS. JOHN QUINCY ADAMS

John Thomas Barber [Beaumont], British: 1774-1841

Waist-length figure to half left, the abundant fair hair dressed high and falling in curls to the shoulders; wearing a white muslin dress edged with ruching; before a blue sky background. Signed with initials JTB, and upon the paper backing, *J. T. Barber, Pinxt, 1797*. Locket frame. *Oval: height 3 inches*

100 Mrs. John Quincy Adams, *née* Louisa Catherine Johnson, was the daughter of Joshua Johnson (b. 1744), first Consul of the United States at London, 1785-99; she married John Quincy Adams in London in 1796.

[See illustration on the preceding page]

19. MARIA SOPHIA MORTON: MINIATURE ENGRAVING

Charles Balthazar Saint-Mémin, French: 1770-1852

Bust-length figure in profile to the right, in ruffled mob cap and black lace fichu. Black glass mat; gilded frame. *Circular: diameter 2 1/4 inches*

65 Maria Sophia Morton, *née* Kemper (1739-1832); born at Kaub on the Rhine in 1739; married John Morton of New York; died at Cambridge, Mass., at the house of President Quincy, her son-in-law, in September, 1832, at the age of ninety-three.

The miniature was engraved by Saint-Mémin, and was given by her to Mrs. J. P. Davis, her niece, July 21, 1860.

20. MARY QUINCY AND MRS. GREEN: TWO MINIATURES

American School, circa 1840

80 The first depicted as a small girl with long brown ringlets, head and shoulders to half right; the second, a bust-length portrait of a handsome young woman in lawn cap and blue-figured white gown with muslin scarf. Framed.

Circular and oval: heights 2 1/8 and 3 1/2 inches

LACES

20 21. POINT DE FLANDRE LACE BARBE

XVIII Century

Scalloped *barbe* worked with a vermiculate floral pattern in an hexagonal mesh. A few minor stains.

1 yard x 4 3/4 inches

Exhibited at the Museum of Fine Arts, Boston

22. DUCHESSE DE BRUXELLES LACE FLOUNCE XVII-XVIII Century

Exhibiting baskets of flowers within rococo frameworks composed of curling foliage and trailing branches, the former enhanced by an interlaced hexagonal mesh, the design linked up by *brides picotées*; scalloped border.

31 x 25½ inches

Exhibited at the Museum of Fine Arts, Boston

23. POINT DE VENISE MAT BERTHE XVIII Century

Patterned with an interlaced vermiculate strapwork design, enclosing chrysanthemum, peony and stellate rosettes, with repeated medallions formed of heart-shaped palmettes; in exquisite detail, joined by *brides picotées*.

1 yard 12 inches x 8¼ inches

24. DUCHESSE ROSALINE LACE BERTHE XVIII Century

Circular collar patterned with scrolled floral branches in a dainty allover design of Renaissance derivation, connected by irregular *brides*.

About 2 yards x 7 inches

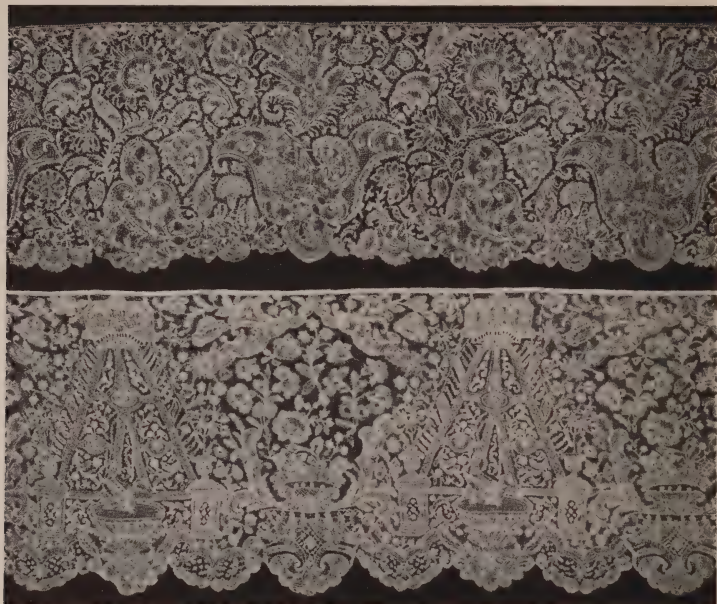
25. TWO DUCHESSE DE BRUXELLES LACE FLOUNCES XVIII Century

Design of rococo curling foliage, meandering floral branches and large lyre-shaped palmettes, exhibiting a rich variety of openwork *jours*, and joined by *brides picotées*. A few small imperfections.

Total length 3 yards 34 inches x 12¼ inches

Exhibited at the Museum of Fine Arts, Boston

[See illustration on the following page]



AT TOP: NUMBER 25

BELOW: NUMBER 26

26. POINT DE MILAN ET DUCHESSE DE BRUXELLES LACE FLOUNCE

XVIII Century

Featuring a handsome design of repeated vistas of a formal garden in perspective leading to a château, with a dolphin fountain flanked by urns on plinths; the interspaces occupied by baskets of flowers and other floral ornament; scalloped border; the whole in a delicate openwork mesh of rich variety. Ends pieced.

3 yards 24 inches x 15 inches

Exhibited at the Museum of Fine Arts, Boston

[See illustration]

27. TWO POINT GAZE AND MALINES LACE BERTHES

Point gaze collar with a Louis XV design of trailing floral branches, applied on a ground of fine square mesh; and a Malines fichu with allover floral pattern.

28. TWO PILLOW LACE AND SILK GUIPURE SHAWLS

Rectangular panel of pillow lace developing a formal trellis of leafage and blossoms; lozenge-shaped fichu of silk guipure with a rosetted diaper pattern and looped border outlined with blossoms. Together with a specimen fragment of black Chantilly lace. [Lot.]

29. FIVE POINT GAZE AND POINT D'IRLANDE LACE SPECIMENS

XVIII-XIX Century

Barbe and three assorted flounce and border fragments of *point gaze* with varied floral patterns in the Louis XV taste, the *barbe* having some tears; and a border fragment of Irish point lace. [Lot.]

30. FOUR SPECIMENS OF OLD MALINES AND OTHER LACES

1 1/2-yard scalloped border of Malines worked with repeated stems of openwork rosettes; christening cap of *appliqué sur tulle*; and two strips of cutwork batiste of all-over floral design with irregular *brides*. [Lot.]

GEORGIAN AND OTHER SILVER

31. GEORGE I SILVER RATTAIL SOUP LADLE *Chas. Jackson (?)*, London, 1724
Fine plain oval bowl with pointed rattail molded upon the reverse, and engraved with inscription *M.C. to E.T.P.*; the molded and tapering shank inset with a long pearwood baluster handle. *Length 17 1/2 inches*

32. SIX GEORGE II SILVER TABLESPOONS *John Gorham*, London, 1756
Plain heavy spoon with curved spatulate handle engraved on the reverse with a sword crest.

33. SIX GEORGE III ENGRAVED SILVER-HANDLED VENISON KNIVES AND SIX THREE-PRONG FORKS *Wm. Abdy*, London, circa 1785-90
Tapering handle divided into panels by vertical stripes with bright-cut zigzag ornament.

34. PAIR DECORATIVE SILVER CANDLESTICKS *Schwäb. Gmund*, circa 1830
Paneled bobbin-form stem with a collar of grapes and foliage at centre, supporting an acanthus leaf valance and beaker-form socket; on round foot chased with foliage devices and square base; furnished with silver-plated *bobèches*. *Height 11 1/4 inches*

[See illustration on page 37]

35. DUTCH SILVER BOAT-SHAPED TEA CADDY WITH COVER

Oval caddy with convex shoulder moldings and slightly incurvate foot edged with reeding, the hinged cover with bright-cut formal border and reeded edge, centred with a faceted finial upon a nest of chased leaves. Together with a small oval Sheffield plate teapot stand of the period. [Lot.] Height $5\frac{1}{4}$ inches

80

[See illustration on page 13]

36. PAIR GEORGE III SCOTTISH SILVER TWO-HANDLED SAUCE TUREENS WITH COVERS

Cunningham & Simpson, Edinburgh, 1809

Oval tureen *repoussé* at later date with a deep band of floral volutes reserved with a blank shield, above a collar of chrysanthemum flutings, on oval foot with a chain of tongue fluting; loop handles surmounted by Bacchante busts; cover matching the body, and embellished with an oval urn finial. Length $9\frac{1}{4}$ inches

[See illustration]

37. GEORGE III ENGRAVED SILVER TEAPOT WITH STAND

Peter & Ann Bateman, London, 1791

Of elliptical contour, engraved with two coats of arms with fringed ermine mantling enclosing monogram *ESD* (for Edwin and Sarah Dowse) and crest, respectively, between bright-cut border bands of undulating floral vines, the hinged dome cover with wrought pineapple finial; plain straight spout, ebony loop handle. Matching stand with reeded rim, and monogrammed coat of arms, on four fluted strap supports. [Lot.]

Length of teapot $10\frac{3}{4}$ inches; of stand $7\frac{1}{2}$ inches

[See illustration]

38. GEORGE III ENGRAVED SILVER EWER *Peter & Ann Bateman, London, 1792*

Graceful oviform ewer of cyma-scrolled quatrefoil section, with conforming foot and incurvate neck, the spouted lip with hinged cover; ebony loop handle. Bright-cut with floral scroll and leaf decorative borders, foliage pendants, and two garlanded elliptical medallions enclosing monogram *ESD* (for Edwin and Sarah Dowse) and crest, respectively. Height $14\frac{1}{4}$ inches

[See illustration]



AT TOP: NUMBER 36

BELOW: NUMBERS 37-38-39

39. SILVER PEAR-SHAPED TEAPOT

Small lobed pot of plain silver, with conforming domed hinged cover having tiny urn finial, and 'winged' curved spout with hinged cover, ebony loop handle. Engraved at recent date with medallion enclosing the monogram *DQN* (for Dorothy Quincy Nourse).

Basel, circa 1770

Height 5½ inches

[See illustration]

40. CHASED SILVER PATEN

Small deep dish chased with a six-petaled rosette at centre, the flanged border with an undulating vine of trefoil volutes and minute stippled leaves.

Spanish, circa 1830

Diameter 7½ inches

41. CHASED STERLING SILVER BOWL L. S. Ipsen

100- Hemispherical bowl of heavy hammered silver, chased upon the exterior with two bands of interlaced strapwork and volutes, Renaissance bird's-head scrolls and herringbone ornament, and engraved with monogram *DQ*; beneath the flaring foot is engraved the inscription *Dorothea Quincy from her Grand-mother A. B. Adams, Dec. 25, 1886.* Diameter $5\frac{1}{2}$ inches

42. THREE DECORATIVE SILVER SERVING IMPLEMENTS

25- Basting spoon with spatulate ebony handle, unmarked; and a tortoise-shell serving spoon (repaired) and fork with French silver King-pattern handles. [Lot.]

EARLY AMERICAN SILVER

43. SIX SILVER TEASPOONS, FORMERLY OWNED BY

325- PRESIDENT JOHN QUINCY ADAMS *John B. Jones, Boston, Mass., 1782-1854*
Plain spoon with fiddle handle engraved with the monogram *JQA*.

44. ELEVEN SILVER COFFIN-END TEASPOONS

50- *Ebenezer Moulton, Boston, Mass., fl. 1803-17*
Plain spoon with tapering coffin-end handle engraved with initial *D* (for Dowse); including one with fiddle handle. Together with a fine heavy fiddle-handled teaspoon engraved *Sidney Brooks, Leghorn, July 6, 1827, by John Gibbs, Providence, R. I., w. 1797.* [Lot.]

45. TWELVE EARLY AMERICAN AND STERLING SILVER TABLESPOONS

225- Heavy spoons, the spatulate handles with punchwork rims and bright-cut oval medallion hung with a floral pendant, and enclosing monogram *ESD* (for Edwin and Sarah Dowse). Five by John Deverell, Boston, 1764-1813; seven of sterling silver made to match.

46. SILVER TABLESPOON AND BASTING SPOON *Boston, Mass., circa 1800-30*

70- Tablespoon with plain spatulate handle monogrammed *JQ*, by Joseph Loring, 1743-1815; and a large heavy basting spoon with stippled spatulate handle engraved with a rococo cartouche enclosing the monogram *BWN*, by Farrington & Hunnewell, c. 1830. [Lot.]



[NUMBERS 48-47-35]

47. SILVER TWO-HANDLED EGG WARMER, WITH STAND

Lewis Cary, Boston, Mass., 1798-1834

Oval vessel of fine plain heavy silver, applied with a shield engraved with monogram *ABA* (Abigail Brooks Adams, daughter-in-law of John Quincy Adams); two bold strap loop handles embellished with acanthus scrolls, double-hinged cover revealing interior fitted with a removable frame for six eggs, with mushroom finial. Oval stand with monogrammed oval medallion at centre, reeded rim, and four strap-scrrolled supports. Body and stand stamped underneath *L. CARY* in rosetted scroll. Very scarce. [Lot.]

Length of warmer 10 $\frac{3}{4}$ inches; of stand 8 inches

[See illustration]

48. SILVER HELMET-FORM CREAMER

Van Voorhis & Cooley, New York, N. Y., circa 1790

Deep slightly swelling pitcher with beaded rim curving into spout, high reeded handle, and incurvate round base on square foot. Engraved with monogram *MSM* (Maria Sophia Morton, 1739-1832) and date 1790. Maker's mark stamped underfoot.

[See illustration]

49. THE ADAMS-QUINCY ENGRAVED SILVER FLUTED TEAPOT WITH STAND
BY PAUL REVERE, PATRIOT *Boston, Mass., 1735-1818*

Oval body engrailed with wide flutings, and bright-cut with borders of fringed drapery festoons hung with looped tassels from narrow bands of wave-scroll ornament, continuing upon the straight tapering spout which slants from the base of the pot; hinged cover engraved with a stellate sunburst, with silver-tipped pearwood mushroom finial, ebonized wood loop handle. The stand harmonizes in form and decoration, is engraved at centre with the monogram MA, and is supported on four fluted strap supports.

The teapot is engraved underfoot as follows: *Nourse-Quincy*—1906; *E.S.Q. to M.A.*, 1877; *Phillips-Bromfield*—1744; [sic] *Dowse-Phillips*—1792; *Quincy-Adams*—1877. The stand is engraved underneath, *F.R.N. and D.Q.*—1906; *A.P.Q. and M.S.Q.*—to—*M.A.* 1877; *W.P. and A.B.* 1744 [sic]; *E.D. and S.P.*—1792; *H.P.Q. and M.A.*—1877. Both stamped · REVERE in rectangle. [Lot.] *Length of teapot 11½ inches; of stand 7¼ inches*

Note: The monogram inscriptions appearing above refer to the following:

E.S.Q. to M.A., 1877 = Eliza Susan Quincy to Mary Adams

F.R.N. and D.Q., 1906 = Frederick Russell Nourse and Dorothy Quincy

A.P.Q. and M.S.Q. to M.A., 1877 = Abigail Phillips Quincy and Maria Sophia Quincy to Mary Adams

[*W.P. and A.D.*, 1744 = William Phillips and Abigail Bromfield] (date apocryphal)

E.D. and S.P., 1792 = Edwin Dowse and Sarah Phillips

H.P.Q. and M.A., 1877 = Henry Parker Quincy and Mary Adams

Collection of Abigail Phillips Quincy and Josiah Quincy I (1710-1784), Boston and Dedham, Mass.

Collection of Josiah Quincy II (1772-1864), President of Harvard College, Boston and Quincy, Mass., their son

Collection of Eliza Susan Quincy (1798-1884), Boston and Quincy, Mass., his daughter

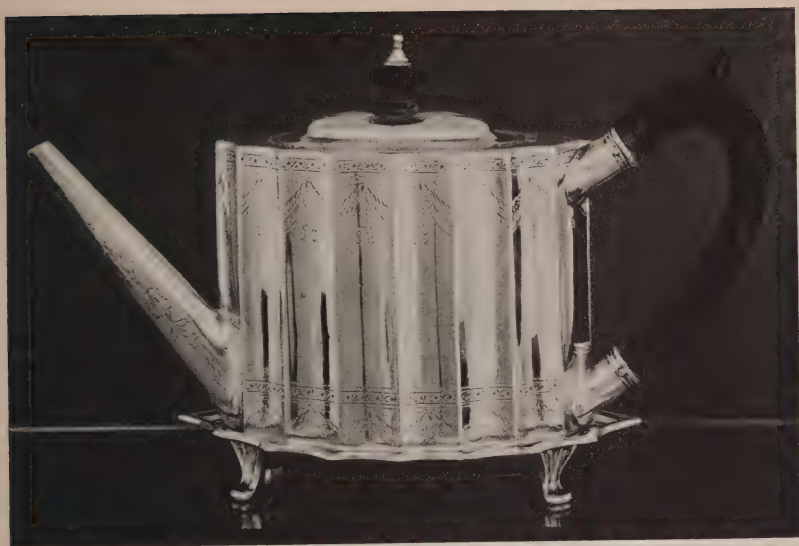
Collection of Dr. Henry Parker Quincy (1838-1899) and Mary Adams Quincy (1846-1929), Boston and Dedham, Mass.

Collection of Mrs. Frederick Russell Nourse, Sr. (née Dorothy Quincy), Dedham, Mass., their daughter

Exhibited at the Fogg Art Museum, Harvard University, Cambridge, Mass.,

1931-45

[See illustration]



[NUMBER 49]

50. THE HISTORIC 'TUTOR FLYNT' SILVER TWO-HANDLED CUP AND COVER
BY JOHN CONEY Boston, Mass., 1656-1722

Handsome cup of fine plain silver, almost cylindrical in form, rounding at base to the slightly flaring molded foot, and with two scrolled loop handles; the domed cover with a series of stepped ring moldings and finished with a knopped urn finial. The body engraved on one side with the Flynt coat of arms framed in rococo strapwork and foliage entwined with a husk garland, on the other side with the inscription *Donum Pupillorum Henrico Flynt*, 1718. Stamped under-foot, on shoulder near handle, and on rim of cover I. C. with crown and coney.

Height 10 inches

15000 Note: This celebrated cup, one of the most important pieces of early American silver still in private hands, was executed as a gift to Henry Flint (or Flynt) (1675-1760), the brother of Dorothy Flynt (1678-1737), who was the grandmother of President Josiah Quincy of Harvard. The 'Tutor Flynt' rooms in the Quincy home-
stead were built for him. Henry Flynt was graduated at Harvard in 1693 and became a Fellow of the College in 1700. He was tutor there, according to Appleton, from 1705-54, or, according to another source, from 1707-60. The cup passed in direct descent to Dorothy Quincy Nourse as indicated below.

Collection of Dorothy Flynt (1678-1737), and her husband Judge Edmund Quincy (1681-1738), Lenox, Mass., and London

Collection of Col. Josiah Quincy I (1710-1784), Braintree, Mass., their son

Collection of Josiah Quincy II (1772-1864), President of Harvard College, Boston and Quincy, Mass., his grandson

Collection of Edmund Quincy (1808-1877), the Abolitionist, Boston and Dedham, Mass., his son

Collection of Dr. Henry Parker Quincy (1838-1899), his son, and Mary Adams Quincy (1846-1929), Boston and Dedham, Mass.

Collection of Mrs. Frederick Russell Nourse, Sr. (née Dorothy Quincy), Dedham, Mass., their daughter

Exhibited at the Fogg Art Museum, Cambridge, Mass., 1931-45

Exhibition of Silver by John Coney, Museum of Fine Arts, Boston, 1932

Art in New England Exhibition, Yale Gallery of Fine Arts, New Haven, Conn., 1939

Described and illustrated in Hermann Frederick Clarke, *John Coney, Silversmith*, 1932, p. 31, and pl. II

[See illustrations]



[NUMBER 50, OVERSE AND REVERSE]

51. REPOUSSÉ SILVER GOBLET

Boston, Mass. (?), dated 1850

With deep stippled band of *repoussé* curved scrolls enclosing alternate pendants of wheatears and grapes and foliage; on knopped baluster stem and flaring round foot. Engraved with inscription *Esq to Bdg, 1850* (Eliza Susan Quincy to Benjamin D. Greene). Apparently unmarked. *Height 6 inches*

EARLY AMERICAN PORTRAIT PAINTINGS

JOHN COLES, JR.

AMERICAN: 1776-1854

52. *LUCILLA PARKER*. Portrayed as a child at three-quarter length, seated to the left, and looking toward the observer; wearing a high-waisted henna red frock, with lace collar; holding a rose in her hand. Behind her, a brown drapery disclosing a view of distant landscape. Signed on chair rail at lower right J. COLES. *26 3/4 x 22 inches*

Lucilla Pinckney Parker (1810-1860) was the daughter of Daniel Pinckney Parker (see catalogue no. 58 for Gilbert Stuart's portrait of Daniel Pinckney Parker). She married Edmund Quincy in 1833 (see catalogue no. 56 for portrait of Edmund Quincy).

Collection of Dr. Henry Parker Quincy (1838-1899), Boston and Dedham, Mass., his son

Collection of Mrs. Mary Adams Quincy (1846-1929), Dedham, Mass., his widow

Collection of Mrs. Frederick Russell Nourse, Sr. (née Dorothy Quincy), Dedham, Mass., her daughter

[See illustration]



{NUMBER 52}

AMERICAN SCHOOL

CIRCA 1844

53. *HENRY PARKER QUINCY AND EDMUND QUINCY*. Two brothers portrayed in a landscape, the older in a fawn suit with white waistcoat and ruffled white collar, sitting behind his younger brother, looking and pointing with the right hand to half left; the latter wearing a white frock with oval neck trimmed with blue ribbons, seen at three-quarter length seated on a scarlet shawl spread upon the ground, and holding a small scarlet volume on his knees with the right hand resting on the open pages. 36½ x 30¼ inches

Collection of Dr. Henry Parker Quincy (1838-1899), Boston and Dedham, Mass., his son

Collection of Mrs. Mary Adams Quincy (1846-1929), Dedham, Mass., his widow

300. Collection of Mrs. Frederick Russell Nourse, Sr. (née Dorothy Quincy), Dedham, Mass., her daughter

[See illustration]



[NUMBER 53]

GILBERT STUART

AMERICAN: 1755-1828

54. JOSIAH QUINCY, AFTERWARDS PRESIDENT OF HARVARD COLLEGE. At half length seated to the left in a red upholstered chair, looking towards the observer. He wears a black coat with rolled collar, and white neckcloth and bow. In the left hand he holds a closed book. Shaded light brown background. Panel: 30 1/4 x 24 1/2 inches

Josiah Quincy (1772-1864) was the only son of Josiah Quincy, Jr., and Abigail Phillips Quincy of Boston. He married in 1797 Eliza Susan Morton (see note to cat. no. 55). He graduated from Harvard in 1790. In 1798, he delivered the annual oration in the old South Meeting-house, which gained him a reputation whereby he was selected as candidate of the Federalist party for Congress. The Republican Newspapers ridiculed the idea of a member of Congress only twenty-eight years old. In 1804, he was elected to the State Senate, and in the autumn of the same year was elected as representative of his district in Congress. He fiercely opposed the Embargo, and also the War of 1812, which measure however, he finally accepted in his notable speech on the United States Navy made in the House of Representatives, January 25, 1812. His most famous action related to the admission of Louisiana as a state. In 1813, he was elected Massachusetts State Senator and made its Speaker, 1820-21 and was Judge of the Municipal Court of Boston from 1823 to 1828. The Quincy market house in Boston was one of his many municipal improvements. In 1829, he succeeded President Kirkland as President of Harvard College. He retired from Cambridge in 1845.

Companion to the following

Painted in Boston in 1806

Collection of Edmund Quincy (1808-1877), the Abolitionist, Boston and Dedham, Mass.

Collection of Dr. Henry Parker Quincy (1838-1899), Boston and Dedham, Mass., his son

Collection of Mrs. Mary Adams Quincy (1846-1929), Dedham, Mass., his widow

Collection of Mrs. Frederick Russell Nourse, Sr. (née Dorothy Quincy), Dedham, Mass., her daughter

Exhibition of Stuart's Portraits, Boston, 1828, no. 66 (or 157)

On loan at the Museum of Fine Arts, Boston, Mass., 1921-45

Exhibition of Fifty-three Early American Portraits Shown at the Museum of Fine Arts, Boston, 1935

Described in George C. Mason, *The Life and Works of Gilbert Stuart*, 1879, p. 242-3

[Continued



[NUMBER 54]

Number 54—Concluded]

Described and illustrated in Lawrence Park, *Gilbert Stuart*, 1926, Vol. II, p. 628-9, no. 685, illustrated Vol. IV, p. 418, no. 685

[See illustration on the preceding page]

GILBERT STUART

AMERICAN: 1755-1828

55. *MRS. JOSIAH QUINCY, NEE ELIZA SUSAN MORTON.*

Portraying a young woman at half length to half right, seated in a *bois de rose* Empire armchair. Her hair is reddish brown twisted in a braid with curls over her forehead. She wears a high-waisted white satin gown with low neck and transparent guimpe of white tulle, and about her shoulders a blue scarf which covers both arms and right hand, the left hand visible resting on her lap. Warm brown background.

Panel: $30\frac{3}{4} \times 24\frac{3}{4}$ inches

Eliza Susan Morton (1773-1850) was the daughter of John Morton and Maria Sophia Kemper Morton of New York City, and the sister of General Jacob Morton. During the occupation of New York by the British, Mr. and Mrs. Morton lived in New Jersey, first at Elizabeth afterwards at Baskingridge. She married Josiah Quincy (see cat. no. 54) in 1797. According to Appleton (vol. v, p. 153), Mrs. Quincy was a charming and accomplished lady. In 1821, in compliance with the request of her children, she wrote the memoirs of her early life. Forty years afterward the fragment of an autobiography thus begun was incorporated in the admirable memoirs of Mrs. Quincy by her daughter, Eliza Susan.

Companion to the preceding

Painted in Boston in 1806

Collection of Edmund Quincy (1808-1877), the Abolitionist, Boston and Dedham, Mass.

Collection of Dr. Henry Parker Quincy (1838-1899), Boston and Dedham, Mass., his son

Collection of Mrs. Mary Adams Quincy (1846-1929), Dedham, Mass., his widow

Collection of Mrs. Frederick Russell Nourse, Sr. (née Dorothy Quincy), Dedham, Mass., her daughter

Exhibition of Stuart's Portraits, Boston, 1828, no. 65

On loan at the Museum of Fine Arts, Boston, Mass., 1921-45

Exhibition of Fifty-three Early American Portraits Shown at the Museum of Fine Arts, Boston, 1935

[Continued



{NUMBER 55}

Number 55—Concluded}

Described in George C. Mason, *The Life and Works of Gilbert Stuart*, 1879, p. 242-3

Described and illustrated in *The History of the Centennial Celebration of the Inauguration of George Washington as First President of the United States*, edited by Clarence Winthrop Brown, 1892, vol. II, pp. 422 and 520, illustrated vol. I, opp. p. 260

Described and illustrated in Lawrence Park, *Gilbert Stuart*, 1926, vol. II, p. 630, no. 687, illustrated vol. IV, p. 420, no. 687

Recorded in *American Portraits, 1620-1825, Found in Massachusetts*, prepared by The Historical Records Survey, 1939, vol. II, p. 332, no. 1765

[See illustration on the preceding page]

CHESTER HARDING

AMERICAN: 1792-1866

56. EDMUND QUINCY. Waist-length portrait to half left, looking towards the observer, wearing a black coat and waistcoat, with white shirt and wing collar with black stock. 30 x 22 inches

Edmund Quincy (1808-1877), author and famous abolitionist, was the son of Josiah Quincy and Eliza Susan Morton Quincy, whose portraits by Gilbert Stuart are included in the present collection (see catalogue nos. 54 and 55). He graduated from Harvard College in 1827. With William Lloyd Garrison, he published the paper, the *Non-Resistant*, which became the official organ of the Abolitionists, advocating peaceful measures of abolishing slavery, and was one of the most active members of the Non-Resistance Convention in 1840. Published in 1850 a novel *Wensley*, pronounced by Whittier to be the most notable production of its kind since Hawthorne's *Blithedale Romance*. He was associated with some of the most prominent men of his day; was a close friend of Lowell, and Oliver Wendell Holmes. He married in 1833 Lucilla Pinckney Parker, daughter of Daniel Pinckney Parker (see catalogue nos. 52 and 58).

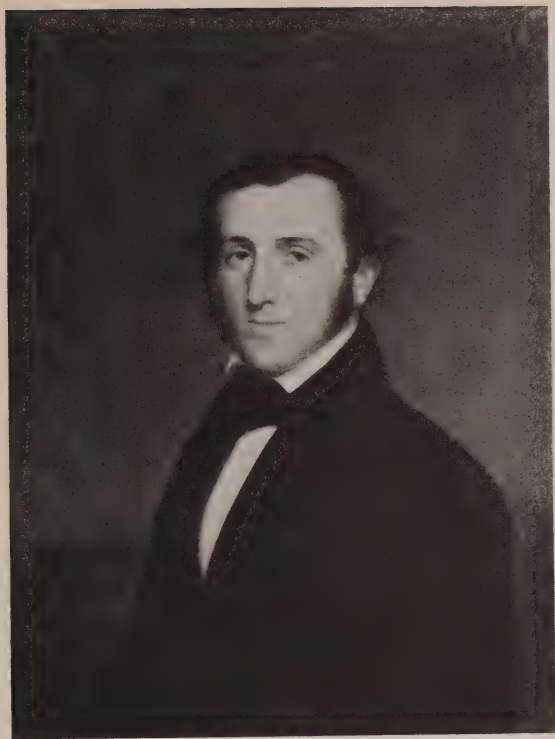
Painted about 1830

Collection of Dr. Henry Parker Quincy (1838-1899), Boston and Dedham, Mass.

Collection of Mrs. Mary Adams Quincy (1846-1929), Dedham, Mass., his widow

Collection of Mrs. Frederick Russell Nourse, Sr. (née Dorothy Quincy), Dedham, Mass., her daughter

[See illustration]



{NUMBER 56}

CHESTER HARDING

AMERICAN: 1792-1866

57. MRS. JOSIAH QUINCY, NEE ELIZA SUSAN MORTON.
Portrayed at half length seated on a red sofa, looking to half left, her face framed by a ruffled lace cap. She wears a black gown with V-neck and wide sleeves, and a white lace shawl about her shoulders held with both hands folded in her lap. Light brown background. 36 x 27³/₄ inches

See note to Gilbert Stuart's portrait of Mrs. Josiah Quincy (cat. no. 55).

According to Bowen (*Centennial Celebration of the Inauguration of George Washington*, v. i.), there are three portraits of Mrs. Quincy, of which one is a crayon drawing by St. Mémin, executed when she was twenty-two, the year of her marriage to Josiah Quincy. The second is the portrait by Gilbert Stuart mentioned above, painted in 1806, when Mrs. Quincy was thirty-one years of age. The third is the present portrait by Harding.

Painted in 1824

Collection of Edmund Quincy (1808-1877), the Abolitionist, Boston and Dedham, Mass.

Collection of Dr. Henry Parker Quincy (1838-1899), Boston and Dedham, Mass., his son

Collection of Mrs. Mary Adams Quincy (1846-1929), Dedham, Mass., his widow

Collection of Mrs. Frederick Russell Nourse, Sr. (née Dorothy Quincy), Dedham, Mass., her daughter

Described and illustrated in *The History of the Centennial Celebration of the Inauguration of George Washington as First President of the United States*, edited by Clarence Winthrop Brown, 1892, vol. II, pp. 421 and 520; illustrated vol. I, opp. p. 262

Recorded in *American Portraits, 1620-1825, Found in Massachusetts*, prepared by the Historical Records Survey, 1939, vol. II, p. 503, no. 2671

[See illustration]



[NUMBER 57]

GILBERT STUART

AMERICAN: 1755-1828

58. *DANIEL PINCKNEY PARKER*. Bust-length portrait to half left, looking toward the observer, of a young man wearing sideburns; in double-breasted black coat with high rolled collar, white stock and jabot. Light brown background. *Panel: 26 1/2 x 21 1/4 inches*

Daniel Pinckney Parker (1781-1850) merchant and shipbuilder of Boston, and friend of Pres. John Quincy Adams, was the father of Lucilla Pinckney Parker (1810-1860) who married Edmund Quincy in 1833. See catalogue nos. 52 and 56.

Painted in 1813

Collection of Edmund Quincy (1808-1877), the Abolitionist, Boston and Dedham, Mass., his son

Collection of Dr. Henry Parker Quincy (1838-1899), Boston and Dedham, Mass., his son

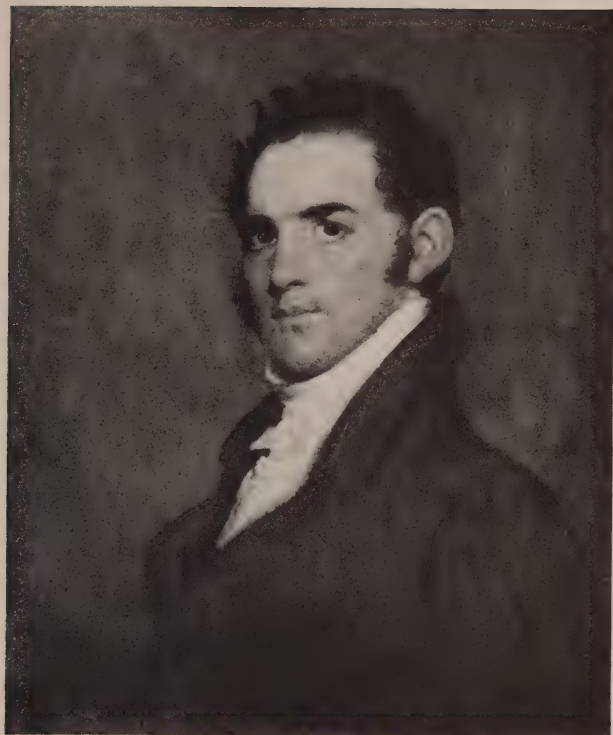
Collection of Mrs. Mary Adams Quincy (1846-1929), Dedham, Mass., his widow

Collection of Mrs. Frederick Russell Nourse, Sr. (née Dorothy Quincy), Dedham, Mass., her daughter

Exhibition of Stuart's Portraits, Boston, 1828, no. 99

Described in Lawrence Park, *Gilbert Stuart*, 1926, vol. II, p. 567, no. 604

[See illustration]



{NUMBER 58}

2500-

AMERICAN SCHOOL

CIRCA 1840

59. *MRS. BENJAMIN GREENE, NEE MARGARET MORTON QUINCY.* Half-length figure to half left of a young woman with dark hair dressed in a braid, and brown eyes directed toward the observer; wearing a lavender brocaded gown with oval neck and short sleeves, with a red shawl visible behind her, and a black lace glove showing on her right arm. Landscape background with a rose vine growing at the right. 30 x 25 inches

Collection of Edmund Quincy (1808-1877), the Abolitionist, Boston and Dedham, Mass.

350 Collection of Dr. Henry Parker Quincy (1838-1899), Boston and Dedham, Mass., his son

Collection of Mrs. Mary Adams Quincy (1846-1929), Dedham, Mass., his widow

Collection of Mrs. Frederick Russell Nourse, Sr. (née Dorothy Quincy), Dedham, Mass., her daughter

GEORGE P. A. HEALY, N.A.

AMERICAN: 1813-1894

60. *MRS. DANIEL PINCKNEY PARKER, NEE MARY WEEKS.* Half-length portrait, seated to half right in a red armchair and looking toward the observer, wearing a black gown with pointed bodice and V-shaped neck with transparent white fichu, her dark hair dressed in curls with a white band and bowknots. A red shawl covers her left arm. Brown background.

30 x 25 inches

115- Mary Weeks (1783-1863) was the daughter of Jonathan Weeks of Marlborough, Massachusetts, by his second wife, Lucy Newton. In 1806 she married Daniel Pinckney Parker. Her daughter, Lucilla Pinckney Parker (1810-1860) married in 1833, Edmund Quincy. See catalogue nos. 58, 52 and 56 for portraits of Daniel Pinckney Parker, Lucilla Pinckney Parker, and Edmund Quincy.

Painted in 1847

Collection of Edmund Quincy (1808-1877), the Abolitionist, Boston and Dedham, Mass.

Collection of Dr. Henry Parker Quincy (1838-1899), Boston and Dedham, Mass., his son

[Continued

Number 60—Concluded]

Collection of Mrs. Mary Adams Quincy (1846-1929), Dedham, Mass., his widow

Collection of Mrs. Frederick Russell Nourse, Sr. (née Dorothy Quincy), Dedham, Mass., her daughter

JOHN SELL COTMAN

BRITISH: 1782-1842

61. *RIVER SCENE*. A wide river with figures in barges by either bank, before an arched bridge seen in the middle distance. A medieval castle crowns a height on the farther hilly shore; and trees in autumn foliage border the bank at the immediate right. Cloudy blue sky. 36 x 48 inches

Collection of Mrs. Mary Adams Quincy (1846-1929), Dedham, Mass.

Collection of Mrs. Frederick Russell Nourse, Sr. (née Dorothy Quincy), Dedham, Mass., her daughter

Exhibited at the Museum of Fine Arts, Boston, 1919-45

FURNITURE AND OBJECTS OF ART

62. SET OF MOTHER-OF-PEARL CHIPS, IN DECORATED LACQUER BOX

Chinese for the American Market, circa 1810

Twelve round, two oval, and thirteen elliptical chips engraved with the monogram *AQ* (understood to be for Ann Quincy, b. 1773), the reverse with interlaced diapers; twenty-two assorted round and oblong engraved chips; and fifteen plain round chips. In diapered black and gold lacquer box (chipped, also with monogrammed medallion. [Lot.]

63. BRONZE DORÉ OVAL TRAVELING CLOCK

Bronze doré body engraved with formal ornament and inset with beveled crystal panels; the face also richly chiseled with foliations, with large and small white dials; bail carrying handle. Repeating movement. Has leather case.

Height 5 inches

From Shreve, Crump & Low, Boston

64. ORIENTAL LOWESTOFT ARMORIAL PORCELAIN PUNCH BOWL
 FORMERLY OWNED BY PRESIDENT THOMAS JEFFERSON Circa 1790
 Deep round bowl with diaper pattern rim in underglaze cobalt blue pendent with fleurs de lis, and decorated with three gilded floral sprays, one on the interior and two on the exterior, on the white lemon-peel glaze; between the exterior sprays are two shields with blue and gold star borders and script initial J (for Jefferson), surmounted by a helm, and having a banderole with motto *Rebellion to Tyrants is Obedience to God*. Age cracks. Diameter 14 inches

Note: The ownership of this bowl and the following pitcher [No. 65] by Thomas Jefferson (1743-1826), third President of the U. S., is well established in the heritage of the Quincy family. Also the motto *Rebellion to Tyrants is Obedience to God* was used by Jefferson during his lifetime, and appears on an impression of his seal illustrated in Appleton, *Cyclopedia of American Biography*, 1888, vol. III, p. 420; and according to Randall, *Life of Jefferson*, vol. III, p. 585, was also found among his papers and in his handwriting after his death; it was supposed to be "one of Dr. Franklin's spirit stirring inspirations", but Bartlett suggests a much earlier origin for the apothegm. Both the bowl and pitcher are understood in the family to have been given by Thomas Jefferson to President John Adams.

Collection of Mary Adams Quincy (1846-1929), Dedham, Mass.

[See illustration]

65. ORIENTAL LOWESTOFT ARMORIAL PORCELAIN PITCHER
 FORMERLY OWNED BY PRESIDENT THOMAS JEFFERSON Circa 1790
En suite with the preceding, with interlaced cobalt blue and gold celery stalk handle. Repaired. Height 9¼ inches

See note to the preceding.

Collection of Mary Adams Quincy (1846-1929), Dedham, Mass.

[See illustration]

66. ORIENTAL LOWESTOFT ARMORIAL PORCELAIN MUG Circa 1790
 Cylindrical mug with decoration of the type of the preceding, showing a plain blue and gold rim band, two sprigs of blossoms, and enamel coat of arms in colors and gilding with motto *Virtute et opera*; interlaced rustic handle. Height 5 inches



AT TOP: NUMBER 65

BELOW: NUMBER 64

67. VERNIS MARTIN BRISÉ FAN WITH NAPOLEONIC DECORATION

French, XIX Century

52 Depicting a throng of soldiers acclaiming the victorious Napoleon, in a panel flanked by medallioned bust portraits of Napoleon and a marshal, an equestrian miniature portrait below; the reverse with view of Venice.

40 68. CHINESE CARVED AND FILIGREE IVORY BRISÉ FAN

Circa 1800

Filigree staves carved in low relief with trailing branches of blossoms centring the medallion monogram AQ (understood to be for Ann Quincy, b. 1773), the guards with reticulated floral carving. Some imperfections.

60 69. TULA CAUCASIAN SILVER AND NIELLO BELT INSET WITH TURQUOISES

Formed of alternate links of twin bosses of silver and niello, and twin billets of turquoise cabochons, with cartouche-shaped buckle chased with the inscription *Kavkaz*, embellished with two turquoise crescents and stars, and with scimitar fastener.

65 70. DECORATED BLACK AND GOLD LACQUER TABLE DESK

Chinese for the American Market, circa 1810

With hinged slant lid and compartmented rear section with hinged cover, a small drawer at right; decorated with peony stems and festoons centring a monogram JQA(?), the interior with repeated gilded peony roundels.

Length 16½ inches

Note: This desk was used by Edmund Quincy (1808-1876), the Abolitionist, and descended to him from Josiah Quincy (1772-1864), who was President of Harvard University.

125 71. SHERATON CARVED AND GILDED WALL MIRROR WITH DECORATED GLASS PANEL

Upright, with rosetted corners and spiraled pilaster colonnettes supporting a molded cornice with a series of spherules; mirror surmounted by a glass panel depicting a U. S. frigate bursting into flames.

Height 30 inches; width 19¼ inches



[NUMBER 72]

800
DECORATIVE SILVER CANDLESTICKS: NUMBER 34

72. SHERATON INLAID MAHOGANY AND BRANCH SATINWOOD CARD TABLE

New England, circa 1800

Demi-cartouche-shaped hinged top, the rim enhanced with herringbone inlay of dart motives, above a conforming frieze inlaid with a centre oval patera and panels of finely figured satinwood; on four slender round fluted and tapering legs terminating in elongated vase feet, one rear leg rotating as a gate. One leg repaired.

Height 30 $\frac{1}{4}$ inches; length 35 $\frac{3}{4}$ inches

Collection of Mary Adams Quincy (1846-1929), Dedham, Mass.

[See illustration]



[NUMBER 73]

73. HEPPLEWHITE INLAID MAHOGANY AND BRANCH SATINWOOD
WRITING CABINET

New England, Late XVIII Century

The recessed oblong upper section with double cupboards fitted with six small drawers surmounting four pigeonholes and a central compartment, the hinged writing shelf inset with a panel of green leather; the lower section with a long drawer above a deep double cupboard flanked by two narrow filing drawers; on quadrangular tapering legs. In finely figured dark mahogany inlaid with stringing and banding, the two deep drawers and front pilasters handsomely paneled with branch satinwood.

Height 46½ inches; width 37¾ inches

Collection of Mary Adams Quincy (1846-1929), Dedham, Mass.

[See illustration]

350

74. EARLY FEDERAL BRASS-INLAID MAHOGANY CARD TABLE

American, circa 1815

Rounded, hinged and rotating oblong top with molded edge, above a conforming frieze inlaid with brass stringing and enhanced with an outset centre panel and corner dies banded in brass with a border of tongue-and-dart motives; over spirally reeded round tapering legs shod in brass, and casters.

Height 29 inches; length 37 inches

Collection of Mary Adams Quincy (1846-1929), Dedham, Mass.

75. HEREKE SILK PRAYER RUG

Rich deep terra cotta field edged with minute shrubs, a mosque lamp suspended from the pointed arch; pairs of apple green vine colonnettes support the sky blue floral spandrels; sky blue border of apricot, green and white lotus palmettes joined by interlinked floral branches.

5 feet 9 inches x 4 feet 2 inches

76. TWO ETCHINGS

Giovanni Battista Piranesi, [1780]

Veduta del Ponte Salario; and Veduta degli Avanzi del Foro di Nerva. Large folios with full margins; brilliant impressions. One has small water stain. Framed.

{END OF SALE}

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